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for supremacy in education. The natural sciences have entered the arena, and the combat has become a triangular one. But a new rival is pressing its way forward, and will draw upon itself the swords of all three of the present valiant warriors.

[TO BE CONTINUED.]

ADRIEN FRANCOIS SERVAIS.

The melancholy tidings of the death of the greatest violoncellist that the present century has produced, has already been propagated by the papers throughout the entire world of music, and caused painful astonishment, for no one abroad knew that Servais had long been suffering from a disease, which, from the time it declared itself, held out but little hopes of a complete cure. To this disease he succumbed at 9 o'clock on the morning of the 27th November, at the splendid house he had built in his native town of Hal.

Adrien Francois Servais was born in the above little town, which is situated about three leagues from Brussels, on the 7th June, 1807. His father, who held a musical appointment in the church of the place, gave him his first lessons on the violin and in music generally. The Marquis de Sayve, a distinguished *dilettante*, residing upon an estate of his in the neighborhood, was the first to discover the eminent natural abilities of young Servais. He undertook the responsibility of his subsequent education, and put him under a good master, an artist named Von der Plancken, the first violinist at the Brussels Theatre. But the young musician did not discover his real vocation until he accidentally heard Platel, the violoncellist, perform a solo. From that moment, he gave up the violin and devoted himself with ardor to the violoncello. As a pupil at the Conservatory, he made such rapid progress under Platel, that, in the very first year of his attendance, he beat all his fellow-pupils and bore off the first prize. He soon afterwards became assistant-professor to Platel's class, and member of the orchestra of the Theatre. Here he remained three years, improving every day, though without attracting the attention of the public, because at that period more especially there was no very lively taste for music in Brussels. By the advice of M. Fétis, from whom he received letters of recommendation, Servais proceeded, therefore, to Paris, where he played most successfully at concerts, and even then was placed by the critics in the ranks of the very first violoncellists, though he did not yet possess the prodigious technical virtuosity he eventually acquired. In 1834, he went to London, and played at the Philharmonic Concerts. He then returned to Belgium, and for two entire years, devoted himself, with the most steadfast application, to a course of study, by which he opened up completely new paths in the mechanism of his art. It was at this epoch particularly, that his talent achieved great brilliancy and boldness in the most difficult passages, and distanced every rival. His first compositions, also, date from this time. They were distinguished for these new difficulties which he had himself created and successfully overcome. In 1836 he again went to Paris, where he gave several concerts, and the following year, made a tour through Holland. This tour increased his reputation more than ever, for the critical papers of Germany now took notice of his triumphs, and spread his fame, particularly

in the North. After a short sojourn at home, employed, according to his invariable custom, in renewed studies and fresh discoveries in the technical part of his art, he set out, in 1839, by the way of Lübeck and Riga, on his first journey to St. Petersburg. The enthusiasm he created there reached a fabulous height. In the month of April, 1840, he returned, as usual, to his home. He then played at Brussels, as well as at Antwerp and Spa.

In February, 1841, he proceeded for the second time to Russia. He played in St. Petersburg and Moscow, returning by way of Warsaw, Prague, and Vienna. Everywhere did he cause enthusiasm by his wonderful performances, and it was now impossible to contest his right to the rank of the first violoncellist in Europe. In 1843 he made a second tour through Holland, and in the year following his first great tour through Germany, where, but more especially at Berlin, Hamburg, and Leipsic, he achieved the greatest success. He then visited Russia a third time, extending his journey to the furthest Asiatic provinces of the Empire. Another of his greatest triumphs was that which he celebrated in Paris in 1847. He next visited Denmark, Sweden, and Norway; then the Rhenish Towns, whither he had been repeatedly invited, and the larger cities of France. In 1848 he was appointed Professor at the Brussels Conservatory—where he formed several excellent pupils—Soloist to the King of the Belgians, and Knight of the Order of Leopold; he was, also, a Knight of the Oaken Crown; of the Saxe-Ernest Order of Merit, and of the Danebrog.

Servais was married, in 1842, at St. Petersburg. He has left two sons—one of whom was his pupil on the violoncello—and a married daughter.

The funeral took place on the morning of the 29th of November at Hal, and was a truly edifying solemnity. The entire population of the town, together with all the literary notabilities and officers of the art-institutions of Brussels took part in the procession, displaying the great interest they felt for the man, and the deep respect they felt for the artist, and, through him, for art. In all the houses, in the most magnificent country residences as well as in the most modest dwellings, the window-shutters were closed, and the houses themselves decorated with black flags, and other signs of mourning. The procession was opened by the various associations of Hal, bearing flags covered with crape. The coffin was borne from the house of death to the grave by friends of the deceased, the corners and tassels of the pall being held by ten gentlemen of mark including the Burgomaster of Hal; Major-General Goethals, adjutant of the King; Messrs. Leonard, Fétis, Kufferath, etc., from Brussels. On a black satin cushion on the coffin were the Orders of the deceased, and a laurel wreath of pure gold, on the leaves of which are engraved the names of those persons who presented him with this mark of honor on the occasion of his first Russian tour. Over the wreath lay his violoncello bow. Four of his youngest pupils carried his violoncello, decked with crape. A countless multitude followed, for Servais was greatly esteemed and beloved by his fellow-townsmen, and was a father to the poor.

Six orations were delivered at the grave. At the conclusion of his oration, M. Fétis touched more especially on the kind and simple disposition manifested by the de-

ceased in all the relations of social life. "His fellow-citizens know," said Mr. Fétis, "that, whenever he returned from his long and honorable travels, he brought back with him all his original kindness of heart and all his old love and partiality for the friends and companions of his youth. Among them, he forgot the marks of distinction he had received at the brilliant courts of Princes, and the ovations of the multitudes who flocked to his concerts. You know all that, gentlemen; you feel so profoundly the truth of my words that, in the immense crowd gathered round his last resting-place, there is not a heart unmoved, not an eye free from tears."

INSTRUXIONS IN SINGIN.

BY P. BENSON, SR.,

whitch the Sr. it stans for singger.

Singin is a good deel better music than playin onto a phiddle or anything, onless the playin is a good deel the best. 1 Trubble with phiddlin is the phiddler is ap to git drunk. Peapel doant like singin as well as phiddlin & konsekwenes, is, tha doant offer to treat a singer as much as a phiddler, & konsekwenes is a singer aint near as ap to git boozy as a phiddler.

Menny a person wood make a good singger if thay was brot up to it frum a child, whitch thay shood be sent to a good singin skewl whitch i will teech as lo as enny 1. Satisfaxion garanteed, if peapel aint too hard to pleeze.

A nother way to be a good singger is not to go thru the mud with paper sold shews on the fete. This is the means of takin cold and spoilin the vois. The fete of a singger is a most important epoch & shood ought to be olwaze well proteckted frum the wether by shews maid with good lether souls and if stockins is inside of em so much the better. Sed shews to be at leest within 1 sighs of bein as big as the fete, & olwaze kep tied.

To maik a good hi toan the chin shood be ellyvated by kein razed up. Most singgers with hi vois now wears a bunch onto the back of their hed wich ballances it and maiks it eezzy to raze the chin. This has a pleezing effect, but shood not be carried too fur, as a axident mite happen if a lady shood have a bunch stick out too fur behind & was wocking along the sidewock & shood suddenly turn her hed around to look across the strote her bunch wood hit the window whitch she was wocking beside of and brake the glass. Sum maiks the bunches of cotton & then kivers them up with their hare, others maiks em of hors hare or the stuffin of old kooshens, & sum maiks em of wind stiffened with wire. The latist invenshun is a injia rubber bag blowed up. This is very lite & airy, but they was a lady had 1 onto her to a konsert & the room bein phool it got warm and exploded and bust whitch skared the peapel offally. The bunch wuzent so big after it bust.

Tenner and base singgers doant need bunches onto their heds bekoz they doant sing so hi, but thay sumtimes git hi by eatin too mutch plantashen bitters, whitch they taik as an anecdote to a pain in the stum-mick.

NUREMBURG.—M. Gounod's "Romeo and Juliet" has proved only a moderate success. The singers were good, and the *mise-en-scène* was highly effective.